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ABSTRACT

A method of combining second language learning and cultural education at the advanced level is described. In a third-year college Spanish course, the subject of post-Franco Spain is used as the context for developing reading, writing, speaking, and listening skills and also serves as content area in itself. In addition to instructional texts, diverse authentic materials are used, including non-literary readings (journalistic writings, essays, interviews, letters, memoirs, speeches, comic strips, posters, and others), unsubtitled feature films, and taped audio newscasts. Topics covered include: the civil war; conflicts of transition and the triumph of democracy; regional identity, terrorism, and nationalism; social effects of rapid modernization; and feminism and the freedom to forge sexual and gender identity. Every student selects three topics and prepares an oral report for each, one a straightforward presentation, one a discussion with other class members, and one a simulation. In addition, each student writes and revises five to seven brief papers. An oral interview targeting both language proficiency and content serves as a final assessment of student learning. A syllabus and a variety of instructional materials are appended. (MSE)

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"ISSUES IN CONTEMPORARY SPAIN":

A MULTIMEDIA APPROACH TO TEACHING

LANGUAGE AND CULTURE IN CONTEXT

submitted by

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"Issues in Contemporary Spain":
A Multimedia Approach to Teaching
Language and Culture in Context

Abstract

This paper demonstrates how language learning and the teaching of culture can be bridged at an advanced level. The subject of contemporary Spain serves as a context for enhancing and developing reading, writing, speaking and listening skills as well as being a learning goal in itself. The diverse authentic primary sources, such as non-literary readings --mainly journalistic pieces, but also essays, interviews, letters, memoirs, speeches, comic strips, posters, etc.--, unsubtitled feature films and taped audio newscasts cover the following areas: "Civil War: Memory and Interpretation", "Conflicts of Transition and the Triumph of Democracy", "Regional Identity, Terrorism and Nationalism", "Social Effects of Rapid Modernization", "Feminism and the Freedom to Forge Sexual and Gender Identity". Class handouts that show how language skills are built using the various materials and techniques for the use of film in the classroom are included. Ideas are offered for student oral presentations as well as for role-playing, simulations, dramatizations and class discussions. An oral examination that targets language proficiency and achievement along with content is the final test of a program that seeks to integrate language and culture.

The title of this paper is "Issues in Contemporary Spain: A Multimedia Approach to Teaching Language and Culture in Context". Part of the title, "Issues in Contemporary Spain," is also part of the title of a course desoigned a couple off years ago for third year students and so this presentation will be based largely on the experience of teaching that course.

Though presumably advanced, third year students need not have had more exposure to the language than the four semesters required to complete the language requirement and so this course is intended to offer further exposure to Spanish before, while or instead of taking the regular department offerings, conceived primarily for majors. Since our department has followed the traditional model of stressing literature after the fourth semester, it had long resisted the idea of an advanced level language skills course without any definable content and a student could find that, lacking an avenue for systematic development of language skills, the development of her linguistic competence could stagnate or even suffer. Thus, by responding to the concern for content as well as skill development, "Issues in Contemporary Spain" attracts those oriented toward History, Economics, the Social Sciences and the new interdisciplinary majors; others who gravitate toward it are those preparing to go abroad, those back from abroad who hope to make sense out of what they experienced, and those who simply desire increased familiarity with Spain in the modern world or to expand their ability to

communicate in Spanish on mundane topics of general interest and current events.

The buzz words in the second half of the title of this session --"multi-media", "language", "culture" and "context"-- speak of objectives and source materials, and multi-skills and multi-media are two concise terms that summarize them respectively. The goals of the course are ambitious in that the aim is to reinforce, develop and enhance all the language skills: composition, conversation --involving listening as well as speaking-- and cultural awareness through the study of socio-political changes in Post-Franco Spain and current Spanish reality. Mutli-media refers not only to the fact that technology is used to expand language skills, but that basic course content is derived from varied and sundry authentic sources, including audio-tapes and full-length feature films. Multi-skills, moreover, also alludes to the fact that as student skills are being sharpened, they are also being used as teaching devices, for conversation itself plays a significant role in the transmission of course content. Thus the skill serves as a medium too.

Before zeroing in on the materials used, I would like to give an overview of course structure, by referring to the syllabus in the handouts. You will find that content centers on five general areas and you may be surprised that a course called "Contemporary Spain" starts out with the Republic, the Civil War and the Franco regime. Indeed we devote about one-fifth of our time to this forty year span

so as to provide a background for the events of the last fifteen years or so, for without it the impact of recent developments (such as the 1978 Constitution and the re-emergence of political parties) cannot be fully appreciated. Nevertheless, becuase the pre-1975 period is viewed from the vantage point of the present, the course does not betray its emphasis on contemporary culture: materials include 1989 public opinion polls on the Civil War, a 1983 magazine interview with Dolores Ibarruri (la Pasionaria --in the handouts), pages from Fernando Vizacaino Casas' 1980 La España de la posguerra, then Demonios en el jardín, a 1982 film on a small-town child in the '40s, and audio segments from Puerta del Sol, such as the one on the re-opening of the Madrid daily El Sol in 1990 for the first time in fifty years. Thus our focus is on the memory and interpretation of that period, one that is ever latent in the national psyche. Broadly speaking, the other four themes cover the period from 1975 to the present: "Conflicts of Transition and the Triumph of Democracy" concentrates on events from 1975 to 1982 while the 1980s are the focus of the remaining three areas. I must point out, however, that these thematic and period distinctions are not rigid and that there is always overlap among them: for example, censorship is discussed both under the Post War (I) and Post Franco (II) periods, while regional nationalist movements and autonomies (IV) are considered from the Republic through 1975 (I) and then in light of the 1978 Constitution and the failed coup of 1981 (II), and the status of women is considered in every category.

Just as the five topic areas stated in the syllabus are mere rallying points or anchors for what is done in class, little is fixed or unchangeable in the course. In practically all respects --from the range of linguistic proficiency of the students, to the amount and nature of ground covered, it is fluid, open-ended, flexibly defined and structured. Although from the looks of page two of the syllabus, all subthemes seem to carry equal weight, in fact students determine the subthemes to be explored and the thrust given to them. Despite my own initial trepidation, this open-ended juggling has turned out to be effective: the five themes provide a skeletal outline on which the material can be tailored to suit students' abilities and interests, while the basic and key concepts and accompanying language material are continually re-entered, reviewed and reinforced. This dynamic, together with the diversity of media sources, offers students a more holistic comprehension of contemporary Spanish culture: by threading together disperse elements, they begin to perceive underlying cultural patterns and make cultural comparisons.

At any rate, the themes are the connective tissue for all media and skills since each (theme, skill and medium) is a springboard for the others. But in this paper I must necessarily isolate each component in order to examine its possible functions and actual use in the classroom. For starters, the most traditional of media, one normally used to develop a passive skill: books and/or printed matter to develop reading. In "Issues..." we use both: a basic

reader, Spain after Franco: Language in Context by Kattan-Ibarra & O'Connell put out by the National Textbook Company (see the syllabus) and my own handouts. Although I had no knowledge of it when I proposed the course, I was thrilled to find Spain after Franco for it seemed just the answer to my needs: non-literary readings on modern Spain as a way of developing language skills in a thematic context. In addition to being informative, the readings from recent Spanish newspapers and magazines introduce current events vocabulary that enables students to bridge the divide between the concrete personal, situational vocabulary of the lower level language courses and the abstract language of the advanced ones. This handy book is good for more than just reading as the serviceable comprehension and discussion questions are followed by superb contextualized grammar exercises; contextualization makes not only for sensible, coherent exercises but for ones that continually reinforce content and vocabulary as well. Students prepare the exercises corresponding to the assigned chapter and since grammar practice is mainly for review, the order in which the exercises are done is irrelevant. The level of language in these exercises is perfect for third year students since in the third year they have adequate basic skills (e.g. they can narrate in the past or hypothesize), but given their varying degrees of accuracy, their skills often need review, reinforcement and --always-- upgrading. While reiterating vocabulary and familiar structures, this textbook hones in on higher order

listic patterns and stylistic elements, important for

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clarity, dexterity and elegance of expression, especially in writing: relative pronouns, such as "cuyo", cause-effect expressions, such as "por eso" or "a cuasa de" and other mystifying points of language like the distinction between "ya" and "todavía" are given their due, while occassional translations to and from English aptly test understanding and use of these subtleties. In short, this volume is worthwhile for its information value and for the lexical, functional and grammatical models it instills.

But as useful as it is, Spain after Franco does have its drawbacks. For one, the language practice provided through the exercises seems to correspond to a higher level of linguistic sophistication than the readings. On the whole these are short and fragmentary pieces of no more than one continuous page that do not provide enough extended reading practice and, for another thing, they generally do not present viewpoints controversial or dramatic enough to stir strong student reaction and desire to debate. Furthermore, for third year students this textbook suffers from far too much English: the thorough ten-page general introduction and subsequent one-page introductions to each chapter would be valuable as meaningful informative, communicative reading practice if in Spanish. Another disadvantage for me is that Spain after Franco is skimpy on readings around themes I, IV, V of my syllabus --in fact, about half of my syllabus. The material in Spain... is divided into four units of four to six chapters each: their titles

1. The Transition toward Democracy
2. Changes in Society
3. Spain and the Modern World
4. Economic Difficulties

reflect a somewhat narrower focus than that of my course. Thus, what there is needs to be fleshed out.

Quite apart from these shortcomings in the textbook, I had gathered about thirty pounds of authentic reading materials as part of my course preparation. By authentic materials I mean material written by and for natives of the culture. I compiled diverse items from many different sources: comic strips, letters to the editors, stories, interviews, posters... . I am not fastidious about the source as long as the texts are authentic and relate to the five thematic categories. Part of the objective is to present contemporary Spanish events not as a mere series of impersonal facts, but as circumstances that affect real human experience: authentic materials provide a human dimension from within the culture itself. With this in mind and with an eye toward class discussion, I select readings amounting to a total of about fifty to seventy-five pages that engage students in one of several ways: either through ambiguity, humor, a controversial viewpoint (I sometimes give several contrasting pieces), or through an unusual perspective that can lead to intra-, cross-cultural and/or personal insight. Just to give an example, in his collection of essays <u>De Franco a las elecciones generales</u> (Madrid: 1978), José Jiménez Blanco praises what is in his view the honorable Spanish tradition of changing political

allegiances in a three page piece entitled "Teoría del cambio de chaqueta": his position proves unsettling at first for it causes students to reconsider their assumptions about the American party and political system. Since Spain after Franco is deficient with respect to themes I, IV, and V on my syllabus, my handouts are at times the sole reading assignment, but at others they complement or expand on those in the textbook whose order is rearranged to suit the topic at hand. For example, if you look at the syllabus you will find that pages that correspond to Unit 7 are assigned before Unit 1. To insure smooth reading, pre-reading vocabulary lists that reinforce and expand those of the textbook are distributed. (See the comic strips and questions in the handouts). New vocabulary is internalized through constant use in the classroom and its use is also encouraged in writing assignments. In more challenging pieces, pre-reading activities focus on reading strategies: for another story, "Carnaval '81", pre-reading questions call for a consideration of the title and the illustrations, and scanning. Post-reading comprehension and discussion questions enable students for class participation. Altogether between Spain after Franco and the handouts, the core required reading serves both cognitive and linguistic purposes.

An important objective of the readings is to stimulate conversation, but as important as having something to say and possessing the ability to say it is the ability to understand what is being said. Thus developing listening comprehension is crucial. Again we were lucky with respect

to materials: at about the time that "Issues..." was first offered, Champs Elysées came out with Puerta del Sol, an audio-tape Spanish "noticiario" which highlights the events of the month. There are segments on all sorts of radio items --political, cultural, "sucesos", interviews and even jokes. The auditory value of these tapes is undeniable for this way students receive exposure to a broader range of true spoken Spanish; whether consciously or not, we teachers tend to adjust our speech to fit our students. The newscaster Iñaki Gabilondo and his guests, on the other hand, speak normal Spanish as if for a Spanish audience --using high level vocabulary, run-on sentences, filler utterances and even native errors. In such unrehearsed speech paralinguistic features like intonation, speed, pronunciation, elipsis, voice pitch, pauses, etc. convey more than just the literal sense of the words: a speaker's attitude, emotional state, regional origin, level of education and even age an be detected. Just to cite an example from a tape used last fall, Gabilondo introduced a 90-year old composer who recalled life before and after the Civil War as "un vejete cascarrabias" --an old curmudgeon"; so, one of the tasks given to the students was to show evidence of the old man's grouchy personality by referring to his actual words, as well as to the attitude behind them revealed through his tone of voice and anything else. Thus, the tapes are a useful tool for teaching students how to listen, and to listen in a broad sense.

Now about the format of the tapes and how to use them: each tape is about forty minutes long and can be very challenging but there are support materials: a full

transcription, glossary and notes, pre-listening exercises that help students identify sounds and words and post-listening tests of an objective sort --true/false, matching columns, fill-ins and the like-- and an answer key for the teacher. Each student can subscribe for a semester, but a subscription does not always correspond to the way school terms are lined up; the tapes being costly, the expense is hard to justify unless they are used to the utmost. What I do is put the original and two copies --which are erased at the end of the term-- on Reserve in the Media Services section of the Library (for we do not have a language lab); this way everyone has access to all the tapes all the time. The transcription, and the Glossary/Notes are left on reserve as well. What you do with the tapes depends on you, on the goals you set up for your students, their level, etc. Students can be assigned any part of a tape or all of it, following with the written transcription --or not-- or consulting the glossary/notes for guidance. Once you hear them, you will agree that with aids or without them, these tapes can be quite challenging, even daunting. A colleague in another department, tapes herself reading the assigned segments of the transcription at a slower, more modulated pace so that students avoid using the transcription as a visual crutch.

As for how I have used them: when I first taught the course, we had only a limited number of tapes, and these contained very little material I could link to the content of the course, I decided to use them mainly for listening practice, assigning one full tape every ten days or so but

requiring the completion of only two or three specified exercises from the test bank. The exercises corresponded to segments in which speech was clear and language straightforward and standard. Although still difficult for some, the group was relatively strong and so they enjoyed the songs and jokes in particular. But they voiced dissatisfaction with the pre-fabricated tape exercises: the consensus was that they were too difficult in a trivial way, as the emphasis should have been placed on overall comprehension instead of on specific words or tricky details.

I took the feedback into account the second time around when I had a larger and less advanced group that was uniformly at the threshold of the fifth semester (or intermediate/high intermediate). After they were assigned the short twenty minute sample tape to get started, all returned in great distress, assuring me that they could not handle one whole tape, not even a short one. So, obviously, a change of strategy was in order. Since by that time we had a considerable number of tapes, I was able to choose one segment a week that coincided with the content of the course at the moment --even though the news item could be over a year old. To train my students to meet the challenge of listening to real uncontrived language, I do not encourage use of all support materials. Aside from general class content and my short briefings, the glossary/notes were the only aids permitted them. These, incidentally, provide more than dictionary meanings of unfamiliar words or their English translation; included are grammar explanations and background notes on items in the news. Using the glossary

as a guide, students listen to the assigned segment as often as need be to complete the homework sheet distributed. Although some true/false, multiple choice and Cloze listening exercises from Puerta del Sol were thrown in occassionally, the exercises that I devised myself were geared more toward overall understanding and communication (see handouts).

Not just for listening practice, the tapes are good for gathering additional information; they add to the readings and are yet another source that students consult when preparing their oral reports: tidbits such as a report on student strikes and the poignant true story set to song by Victor Manuel of the euthanasia of a drug addict by his own mother have revealed information and made an impact on those students presenting reports on Education and the Drug Problem; likewise the interview with Calvo Sotleo (see handouts) was helpful in teaching the Transition in that it gives an insider's view of the 1981 coup attempt and highlights an important but lackluster figure who is given short shrift in the media and in the readings. Yet, becuase of the fragmentary nature of the news items and the uncertainty of what is going to appear month to month, it is impractical to make Puerta del Sol a central focus of a course like ours. Nevertheless, by selecting segments to coincide with the reading and writing assignments, the tapes reinforce and expand on the issues considered in class.

The other listening device, film-viewing, has always been the most enthusiastically received by students, even though in our case film-viewing is not a relaxation sport

for we use only authentic unsubtitled full-length feature films. Nonetheless, students are excited by the cultural authenticity and linguistic challenge films represent: in addition to the extra-linguistic aspects of communication provided by audio tapes, film offers greater opportunity for cultural and communicative awareness: visual clues help convey verbal meaning as well as highlight transcultural differences through non-verbal signs --ranging from body language, gestures and facial expressions to the architecture and layout of a city. On another level, the images of Spanish life and reality represented on the screen leave a stronger impression on student viewers than would comparable material presented in an abstract or theoretical manner through other media: issues placed in a human context are penetrated more profoundly.

How to integrate film? For one, the usual way: as support material to illustrate themes presented in the readings; thus, the readings, class discussions, etc. serve as preparation for film content. As often as not, however, the reverse would be more à propos, for film makes vivid concepts that do not awaken much interest in the reading: in the comic strips (see handouts) --which they thoroughly enjoyed-- students were introduced to the subject of bookstore and art gallery bombings during the transition in the late late '70s but this fact made little impact until they saw the film Camada negra; likewise the concept of "estraperlo", the smuggling of everyday goods during the PostWar period did not completely register until they saw Demonios... . Why not, then, make film the element on which

all else hinges --cultural concepts, vocabulary, readings, class activities? Indeed, because appropriate ready-made material (readings that were linguistically accessible as well as clear and concise as to content) on sections IV and V of my course was scarce, the film La muerte de Mikel was the basic "text" on the issues of homosexuality and autonomy/ independence/ terrorism in the Basque country. The main text in this part of the course happens to be a visual one, but it is buttressed by other media --oral reports, various segments in Puerta del Sol and finally a few readings that would be utterly incomprehensible if not for the other components, mainly the film. For film-viewing, students get a virtual booklet introducing vocabulary, cultural data and including comprehension and discussion questions and Cloze exercises, all organized scene by scene (see handouts). The whole packet is about ten pages long. Students' pre-viewing assignment is to look over this material before class so as to be familiar with it. Further pre-viewing activities may include some anticipation of the plot, or linking an aspect of the plot to an exercise that reviews concepts studied and linguistic points: in preparation for Demonios..., let us say, and as a review of past tenses and the readings on the Post War period, one may ask to imagine they had been children in Spain during the '40s and to enumerate what they recalled and what they experienced. On actual viewing days, while the equipment is set up, I spot check vocabulary and ask for conjectures on the film based on my handouts. The film is seen during class time, by stopping the machine between scenes in order to check comprehension and engage in discussion. When

difficulties arise, a scene is viewed repeatedly and I prompt understanding by introducing comprehension strategies: since to catch every single utterance is no small feat for students and native speakers alike and no guarantee of overall comprehension, it is more effective to listen and view discerningly by being attuned to key words, visual clues and what is suggested through tone of voice, body language and cinematic technique. The main thing is that viewing is not passive: objective content, opinions, comments, observations, interpretations and even doubts are entertained so that film-watching becomes an active, interactive and learning exercise. "Reading" the film almost as an anthropological artifact not only sensitizes students to another culture and the ways it expresses itself and to interpret and evaluate its verbal as well as non-verbal signs but it also trains them for the kind of thinking and reasoning needed for the literary analysis required in other courses. In short, every aspect of film can be used to advantage, for even silence is revealing.

The objection to using film this way is that of time. Each film takes up about three seventy-five minute sessions, and the number of films included has depended, to some extent, on the level of the class --the higher the level, the faster the viewing: the first time I taught the course, I managed to do three films but the second time I did only two. If you cannot afford so much time, there are other ways to proceed. If an unsubtitled film is all that is available --as is the case with <u>...Mikel--</u>, students can be asked to watch it on their own before class, either with our

without sound; then it is viewed again in class but with few pauses; by becoming visually acquainted with the whole plot, it may be easier to grasp language with the aid of the handouts. If a subtitled version is available as well, it may be assigned as outside viewing so that one or two sessions are devoted to analyzing specific scenes, this time without subtitles. The scenes may be chosen for their linguistic elements, content or both; and they may be viewed repeatedly, increasing the difficulty of the task with each successive viewing. To be sure, subtitled versions can also be used in class, for subtitles can be covered up occassionally so that general viewing is interrupted to work on selected scenes; thus, a film could be viewed in class alternating subtitled and unsubtitled segments. But in any event, in-class film-viewing means work and not recreation.

Perhaps the most stimulating and characteristic element of this course --speaking-- requires few direct props, although any and all media are conducive to it. The usual fuel for conversation is the reading, though not exclusively the required reading from Spain after Franco and the handouts distributed to everyone. What makes conversation meaningful and exciting in this course is a genuine information gap. There is no really suitable single source book for this course. Spain after Franco is a good reference book but rather shallow for a content course, and what is perhaps the best introduction to contemporary Spain for undergraduate students is available --as far as I know--

only in English, and so I am loathe to make it required reading: I am referring to John Hooper's The Spaniards, an explicit, clear and concise analysis that makes no assumptions as to the reader's knowledge of recent Spanish developments (see syllabus). Works of a similar vein in Spanish, if not out of print, tend to be linguistically and conceptually dense, for they are written by specialists for each other and assume familiarity with the basic facts. There is, however, no dearth of journalistic material. Consider my thirty pounds of articles. What I have done is to make available to each student folders I have organized on subthemes so that they present the information to each other, that is to the class, thereby closing the information gap through their oral reports. Since they are essentially teaching a substantial part of the course, their speaking skills turn into one of the media for transmission of course content.

How does it actually work? After signing up for three fifteen minute presentations, students have individual conferences with me, in which I give them and review with them folders containing anywhere from fifty to one hundred fifty pages of materials on their topics and refer them to other sources (e.g. tapes, films, biliography in case they want to do further research). Each presentation is different in nature: there is a report, a discussion and a simulation. Reports are straightforward presentations of factual data on which the speaker is expected to answer further questions from the audience: report topics have included Francisco Franco (I), King Juan Carlos (II) and the

1989 elections (II); reports abound early in the term when the emphasis is on historical facts as background. As the course advances, topics of contemporary interest more suitable for discussion arise; discussion leaders must present background factual information pertinent to both sides of the controversy and follow with open-ended debate questions for the class. Examples of these have been: the justification of political violence, required bilingualism, and the legalization of prostitution. Finally the simulation brings an element of surprise and drama into the classroom through group re-enactments of significant events, like the 1981 attempted coup; after these the actors also answer questions on the characters they play, the incident, etc.

In any case, students become authorities in the three areas of their choice: in some cases their topics expand on those in Spain after Franco (e.g. censorship), while in other cases they cover topics largely absent in that textbook (e.g. sexual harassment in the workplace, drug addiction and control, racism toward gypsies, migrants and immigrants). Curiously, these topics that tend to be excluded from the textbook but reflect issues in our own national life. Thus the study of contemporary Spain becomes not only an external goal but also a means of articulating, through the relatively detached study of another culture, positions on matters of closer concern. Thus, their motivation fueled by self-interest and free choice, students come equipped with vocabulary lists, charts, statistics and other items of show and tell and their presentations produce a high degree of student-to student interaction that closes

the information gap. There are other advantages too: since it is less threatening to question and be questioned by a peer than a teacher, the conversation after a fifteen minute presentation can become quite spirited. Plus, students perceived to be more "advanced" by their peers are more realistic role models than teachers; the teacher's fluency may be regarded as unattainable, while the high competence in another student may seem more within grasp. I try to be unobtrusive during presentations but if I notice content omissions I pose questions myself afterward --almost as if I were another student--, probing for more detail. Also like any other student, I take notes, but in my case they are comments on both content and use of language and these I later pass on to the presenter.

A secondary outcome of the high degree of peer interaction is the spirit of community and collaboration it generates. For us congeniality is important outside class as well as inside. Since many of the presentation topics overlap in some way (e.g. Basque country, ETA, anti-terrorist terrorism), materials must be shared and so students are referred to each other as consultants, for sometimes the material in one folder is baffling without the information in another. And if the conscientious exchange of information were not to occur spontaneously in and outside the classroom, the assigned paper topics and the impending oral interview, however, would be sure incentives for it.

Writing is the least inspiring but most time-consuming element for students in this course. It is a college-wide

goal to improve writing across the curriculum. To this end I assign five to seven brief (two to four page) papers which students are encouraged to rewrite until one of us is satisfied with the product and/or the grade.

Composición: proceso y síntesis has proved to be a valuable composition manual. Some students have remarked that they should have been so lucky as to have a similar volume in English and that this would be a handbook to keep long after the end of my course. The text in Spanish is clear and quite accessible for students in the third year; being in Spanish, it also provides meaningful reading practice as it gives step-by-step instructions for developing different types of expository writing. It includes grammar review exercises, which I ignore for being uncontextualized, they can be rather confusing. The charts on stylistic elements, on the other hand, are splendid: they present concisely and graphically stylistic functions such as how to compare and contrast ("por una parte; por otra parte"), how to create smooth transitions and things of the sort.

Good writing involves writing and rewriting and so I recommend a word processor for this course. In heavily computerized school, the writing process could be quite interactive. However, we must make do with a simple code sheet to guide the rewriting; in Teaching Language in Context Alice Omaggio provides a model for a corrections code sheet and mine is a variation of hers. In the compositions I look for synthesis of course content as well as integration of vocabulary, structures learned or reviewed in class and I indicate specific pages in Spain after

Franco and Composición: proceso y síntesis and the handouts to show how expression could be strengthened by using the elements covered. Corrections corresponding to faulty writing at the sentence level are the easiest problems to correct. So students are alerted that comments on compositional structure should be attended to first since a prescription for major reorganizing and revision obviates the need for correcting grammatical detail.

Because of the amount of rewriting, it is unrealistic to attempt all twelve types of expository writing presented in Composición; proceso y síntesis in one term but a judicious selection of about six is certainly manageable. A chapter is assigned and its main points are reviewed in class before students sit down to the actual writing. Although the objective is to improve expository writing, I also assign the somewhat creative first two chapters on description and narration. Always linking the writing to our proverbial themes, the first exercise, a description of a Civil War photograph, stresses depth of observation and detail, while the second, the narration from a scene in Demonios en el jardín, underscores point of view --two elements of good expository writing. The exposition and comparison/contrast are usually based on report topics, while analysis and argumentation usually emanate from discussion issues; an interpretive summary centers on the last film viewed. To be sure, if the six papers are to have substance (the first two are one to two pages long, the others are two to four), they must relie on all the media components of the course and integrate all of the material.

For their efforts, students may get "published": that is to say, the paper may be xeroxed and distributed, to be read in class and analyzed. All know, of course, that only good papers --though not necessarily the best-- are analyzed and I disclose that I aim to publish everyone at least once. We discuss papers' compositional strengths --just as we do with the journalistic readings-- with the added advantage that in this case the author can explain the writing process and get feedback from readers. Thus, as the reading materials provide models for their writing, and their own writing serves as model for writing, skills --reading and writing-- double as media. Furthermore, the writing skill transmits content as well: through the "published" papers, students see how their peers perceived, organized and synthesized the material culled from readings, films, tapes and each other as well as the linguistic style in which the various perceptions are expressed. By the end of the term they amass a veritable anthology of essays on contemporary Spain for future reference (there are a couple in your handouts).

Although the course is a seminar and has no final exam or even written quizzes, the two times I have taught it I have felt compelled to verify that learning had taken place --compelled more by force of habit and anxiety than by belief in the value of examinations. Not being allowed to give a final, I came up with the idea of an oral final or an interview, as I called it. The first year, I went to class armed with persuasive arguments about the cultural

authenticity of taking an oral exam, orals being common in Spain --arguments which, to my amazement, I did not need because students were very happy to have a final exercise that pressed them to review and integrate it all, and a twenty minute chat seemed less cumbersome to them than a three hour written test. Since I was skeptical that students could keep track of so many elements, to appease my own conscience I gave them a review list (in the handouts) of all the themes we had covered, including general and specific concepts and their sources. And then I arranged twenty minute meetings.

The interview is not a proficiency test, though I follow some of the principles of proficiency testing (warm up, cool down, e.g.); the interview is just an attempt to ascertain that students are conversant in certain thematic areas, can manage vocabulary pertinent to those subjects, communicate effectively and substantiate their judgments with some facts. The first time students picked themes out of a hat to talk about them; if one spoke in generalities, I would probe but the dialogue was not one-sided: the interview was also a place where students could bring up questions, discuss and explore. The second time, the interview had a hidden linguistic orientation: embedded in my open-ended thematic questions were structures covered in class that I wanted to activate in their answers. Some examples: "En su opinión, ¿cómo sería España ahora si el golpe no hubiera fallado?" , "¿Le hubiera gustado vivir en España durante la República?", ""Si fuera un emigrante

andaluz, ¿preferiría vivir en Cataluña o en el Pais Vasco?" (Hypothetical Past Subjunctive), "¿Se puede considerar feminista a la Pasionaria?" (Passive Se), "¿Hay posibilidad de que Felipe González se convierta en otro Franco como algunos afirman?" (Present Subjunctive), ""¿Por qué no fue 1975 como 1936? ¿Qué había cambiado?" (Past Tenses), "¿Es la cuestión del bilingüismo en Cataluña parecida a la de partes de este pais?" (Comparisons). I have been satisfied with the results in both groups; students have been able to carry out sustained intelligent conversation using vocabulary appropriate to the subject --although some needed reminding-- and they demonstrated more than a vague familiarity with modern Spain. Thus, the course has lived up to its purpose.

But at what price, you may ask... . It may be worth it, but there is no denying that it involves a formidable workload for students and teacher alike. However, there are ways of making it less laborious while retaining the main features. It is possible to break down the trinity of Cs --culture, composition, conversation-- to give a similar but less strenuous course:

1. a culture-conversation course with emphasis on authentic readings, films or audio tapes or any combination thereof, but excluding papers and basing grades on oral work.

2. the reverse: a culture-composition course that works around one or a combination of media, but stressing writing, not oral work, around a content area.

In any scenario the basic principles can be preserved: A) a

high degree of student involvement by allowing students to share authority and in the decision-making as to course content, B) linkage of all media and skills through content, and its corollary C) contextualization of all uses of language D) last but not at all least, the use of diverse media --if not as the message-- certainly for the message, for the transmission of content.

BARNARD
Barnard College • Columbia University • 3009 Broadway • New York, NY 10027-6598

Department of Spanish

Spanish BC 3004y
"Language & World View":
Temas de la España actual
Otoño 1990

Alicia Ramos
201 Milbank
x4-5314
miércoles 4-5p.m.
jueves 2-3 p.m.
y por cita

Libros: en Barnard Book Forum
Kattan-Ibarra & Connell, Spain after Franco: Language in Context
(National Textbook Company, 1987)
Valdés, Dvorak, Pagan Hannum, Composición: proceso y síntesis
(Random House, 1989)
opcional: Hooper, The Spaniards: A Portrait of the New Spain
(Penguin, 1987)

Trabajos: numerosas tareas breves: ejercicios, traducciones, etc.
varios trabajos de 1½-5 páginas
1 trabajo de investigación o análisis más extenso
(5-10 páginas)
3 presentaciones orales: informe, debate, simulación
lecturas no-literarias: artículos de periódico y revistas,
entrevistas, tiras cómicas, ensayos, cartas, etc.
audición de cintas noticiarias Puerta del Sol

Programa: 5 temas
1. Guerra Civil y época franquista: memoria e interpretación
2. La transición y el triunfo de la democracia
3. Sociedad cambiante y problemas de la modernización
4. Regiones, nacionalidades, autonomías, terrorismo
5. Feminismo, la identidad personal y sexual, homosexualidad

I. Guerra Civil, posguerra y época franquista: 12-IX al 26-IX
Subtemas: Guernica, Franco, el ejército y la Guardia Civil, la represión, la resistencia, la vida cotidiana, la censura y el humor
Tareas: Spain... pp. 19-23, 35-42, 79-84, 59-66, 67-72
Composición... capítulos 1-3
lecturas suplementarias (fotocopias), presentaciones orales, ejercicios, trabajos escritos
"Puerta del sol"
Película: "Demonios en el jardín"

II. Transición y triunfo de la democracia: 1-X al 17-X
Subtemas: la monarquía, los partidos políticos, la Constitución, la nueva oposición, la vida sin Franco, el "golpismo", elecciones, socialismo
Tareas: Spain... pp. 19-28, 29-34, 159-164, 49-56
Composición... capítulos 4 y 5
lecturas suplementarias, etc., etc.,....
Película: "Camada negra"

III. Sociedad cambiante y problemas de la modernización: 22-X al 31-X
Subtemas: Problemas económicos: paro/desempleo, migración...
Problemas sociales: crimen, drogas, racismo, vivienda...
Cambios: la juventud, religión, tolerancia, optimismo
España en el mundo moderno: OTAN, CEE, relaciones exteriores
Tareas: Spain... pp. 85-92, 95-100, 101-106, 107-112, 113-118, 119-125, 139-142, 143-50, 151-158;
Composición... 6 a 9
lecturas suplementarias, etc., etc...

IV. Regiones, autonomías, nacionalismos, terrorismo: 5-XI al 21-XI
Subtemas: nacionalidades y lenguas, autonomías, partidos, separatismo, violencia política (ETA, GRAPO, GAL...), bilingüismo
Tareas: Spain... pp. 43-48, 29-34, 35-42
Composición... 10
lecturas suplementarias, etc.....
Película: "La muerte de Mikel"

V. Feminismo, identidad personal y sexual...: 29-XI al 7- XII
Subtemas: matrimonio, divorcio, reproducción, aborto, erotismo, "destape", pornografía, prostitución, empleo, feminismo, homosexualidad
Tareas: Spain... pp. 73-78, 85-91
Composición... 11
lecturas suplementarias, etc. etc...

12 de diciembre: Comentarios finales y conclusiones

Readings

1. The readings from Spain after Franco specified on the syllabus are organized around themes to be examined in class. The narrations in English provide background information, while the items from Spanish periodical will be discussed in class. Always BRING THIS BOOK TO CLASS.

2. In addition, you will be given OTHER HANDOUTS that will also be discussed in class. Always bring these too.

3. Students are responsible for vocabulary introduced in Spain... and in the "pre-readings" that generally accompany the handouts. These are useful words, expressions and constructions, so include them as much as possible in your oral and written assignments.

4. For REPORTS, discussions, etc., each student will be referred to additional readings/ materials. Only those giving presentations are expected to do these readings and it is part of their job to acquaint the rest of the class with their research.

Written assignments

1. 5 short papers following the forms laid out in Composición... .

2. In addition, each week you will be given particular grammar exercises from Spain... to be submitted.

3. For the most part, you will be correcting your own compositions. I.e., I will read compositions and point out mistakes, giving you clues on how to correct your errors. (You will get a sheet that de-codes the clues). You are expected to re-write the composition, correcting its mistakes. (Using a computer will save you a lot of time).

Listening tapes

1. The "Puerta del Sol" "news cassettes" --on reserve (3rd floor) in the Barnard Library-- are designed to:
   a. improve your listening skills
   b. keep you abreast of events in Spain
   c. broaden your vocabulary as well as your cultural awareness and understanding

   Each tape is about 40 minutes long and one tape will be assigned +/- every 10 days.

2. a) You will have access to glossaries of terms that are probably unfamiliar to you. Look these over before listening, so that you can identify these items when they come up.

   b) The cultural items (e.g. "autonomias", "PSOE", "Alfonso Guerra"...) are particulary important for they are essential elements of modern Spain. Pay special attention to the tape sections dealing with them.

   c) There is more vocabulary in Puerta... than you can reasonably be expected to assimilate and commit to memory. A passive recognition of most of these is sufficient for now (in fact, there are a number of improper usages that I would NOT want you to pick up). There are, however, many items that you should acquire in order to reach a higher level of proficiency; I will mark these with an asterisk and will look for them in your speech and writing.

Pre-lectura: "Dolores Ibarruri"

Vocabulario
1. diputada = representante política al congreso, parlamento

2. visperas = el día (los dias) antes de una fecha señalada
"El 24 de diciembre es vispera de Navidad".

3. derrota (n); derrotar (v) = vencer
"Bush derroto a Dukakis en las últimas elecciones".

4. pendientes = joyas que usan las mujeres en las orejas.

5. deparar = ofrecer, dar
"La dictadura les deparó estabilidad pero no felicidad."

6. escaño = silla, puesto, asiento en el congreso, parlamento...

Preguntas para discutir:
1. ¿Qué actitud política detecta ud. en D.I? moderada? radical? liberal?

2. Se nota en D.I. una conciencia feminista? Sintió ella descriminación por ser mujer?

3. ¿Muestra D.I. alguna visión hacia la religión?

4. Por lo que ella dice, ¿qué podemos inferir acerca de sus enemigos? ¿Qué pensaban? ¿Como los caracterizaría Ud.?

5. ¿Admira Ud. su labor? su ideología?

****

Pre-lectura: "Estamos en guerra"

Vocabulario
1. derribar = hacer caer, tumbar
"En NY se derriban casas antiguas para construir edificios altos y modernos."

2. derrocar = derribar; vencer o derrotar

3. cuartel = (inglés) headquarters

Preguntas para discutir:
1. Supuestamente, se está hablando de Hispano América, pero ¿cree ud. que hay aquí un comentario implícito acerca de España? Si cree que sí, entonces ¿por qué se coloca la acción en Latinoamérica?

2. ¿Cree Ud. que el humor es un modo eficaz de presentar este tema? ¿O cree Ud. que así se trivializa algo tan serio como la guerra?

Dolores Ibarruri: "me faltaba España"

A sus noventa años, Dolores Ibárruri, presidenta del Partido Comunista de España, conserva una lucidez y energía envidiables.

DE ella se ha dicho de todo, bueno y malo. Admirada, seguida con fervor por cientos de miles de hombres y mujeres de varias generaciones; vituperada y calumniada pertinazmente por sus enemigos, nadie parece discutir que *Pasionaria* constituye un trozo vivo de la historia de España. Nacida en Gallarza, un pueblo de mineros, octava de 11 hermanos, Dolores Ibárruri asiste a la escuela desde los 15 años. Criada en un ambiente tradicional y profundamente religioso. El futuro mito del movimiento obrero español pronto comienza a frecuentar el Círculo Obrero de su pueblo y a participar en las protestas de los mineros. «*Era algo espantoso lo que ocurría en Gallarza. Vivíamos en una casa desde la que se veía a nuestros hombres trabajar en la mina. Les daban una hora para comer. Luego se iban otra vez hasta que volvían para cenar. Eso cuando había trabajo, porque cuando llovía, adiós al trabajo y adiós al jornal. Se iban al amanecer y volvían cuando salían las estrellas y dormían en sacos llenos de paja de maíz. Había que tener sangre de horchata para no rebelarse contra aquello*».

A sus recién cumplidos noventa años llenos de vida, esta mujer del pueblo, superviviente a tantos lutos, está muy lejos de mundanas vanidades, fatigada de condecoraciones, de reconocimientos, de esta fiebre de su internacional y multitudinario homenaje madrileño. «*Yo ya no estoy para estos homenajes. Sólo soy una mujer sencilla; nieta, hija y hermana de mineros. Una mujer que ha luchado mucho para traer a España el socialismo*».

Esta anciana venerable, que cada mañana acude puntual a su despacho de la última planta de la sede madrileña del PCE, deja en quien la ve y la escucha una honda impresión de su firmeza y su lucidez. De su memoria surgen desgranados recuerdos de aquellos años de Gallarza: «*Desde muy joven me rebelé contra las condiciones de explotación de los mineros de mi pueblo. Recuerdo que cantábamos con mis amigas aquello de Contra el feroz grito de guerra que resonando siempre está de la paz el hermoso estandarte los obreros debemos alzar*». Y todavía tiene fuerza y tono en su voz para tararear aquellos viejos sones de La Marsellesa. «*No era militante entonces, pero era rebelde.*

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...muy rebelde frente a los culpables de que miles de hombres y mujeres sufriesen».

A pesar de su resistencia a todo lo que suponga hacer de ella algo diferente a esa mujer sencilla, que nació y vivió para su pueblo, *Pasionaria* es consciente de su condición de mito, desde aquellos días lejanos de 1932 en que accedió a la dirección del PCE, junto a José Díaz. *«La gente me quería. En todas partes me recibían con cariño, especialmente los asturianos que me eligieron diputada en 1936. Y eso que yo no soy asturiana, sino vasca».*

«El exilio fue terrible, como si nos hubiesen cortado las alas del corazón».

Se ríe con ganas cuando se le recuerdan las calumnias de aquellos tiempos. *«Llegaron a decir de mí que me comía a un cura crudo, en plena calle. Lo decía la gente a la que le molestaba que una mujer joven y sencilla se pusiera a hablar de la necesidad de luchar por el socialismo. También se decía aquella simpleza de que todos los milicianos eran hijos míos. Había que ser idiota para decirlo y para creerlo. ¡Qué más hubiese querido que ser la madre de aquellos chicos que eran capaces de dar su vida por la justicia, por la libertad y por la República».*

En los primeros años veinte, *Pasionaria* había organizado en Somorrostro su primer acto de agitación. Reunió a las vecinas del pueblo y juntas se presentaron en los bares para cantarle las cuarenta a los maridos, que se gastaban el jornal en vino. *«La verdad es que llegaban a la casa borrachos y las mujeres acababan pagándolo todo. Aquella situación demostraba cómo estábamos las mujeres entonces. Éramos unas verdaderas esclavas y yo siempre he estado en contra de eso. La mujer debe ser mujer, persona, tiene que hacerse valer y no ser la criada del marido. Por eso debe ser independiente, para mantener su dignidad».*

Luego, ya en vísperas de las tormentas de la guerra civil, el primer acto sonado de *Pasionaria* como diputada fue abrir de par en par las puertas de la cárcel de Oviedo. Después fue ya el arrebato de la guerra, la lucha en los frentes, la resistencia, el no pasarán. En marzo de 1939 *Pasionaria* llegaba a París, con su inseparable amiga Irene Falcón. Era el inicio del exilio —*«una cosa como si nos hubiesen arrancado las alas del corazón»*—, del dolor profundo de la lejanía y de la derrota. En 1942 muere su hijo Rubén en la defensa de Stalingrado. Pero de nuevo, esta mujer fuerte inicia la resistencia con la vista puesta en España. Ella fue la primera que habló de la necesidad de la definitiva reconciliación de todos los españoles. *«Nos faltaba España y teníamos que trabajar de nuevo en ella. En este sentido, el PCE ha jugado un papel fundamental en la transición hacia la democracia. Creo que no me equivoqué al hacerme comunista, sino que elegí el camino verdadero».*

De sus finas y frágiles orejas cuelgan unos perennes y minúsculos pendientes que le dan un aire de vieja dama digna, bajo la coquetería de su moño inamovible. Tiene la altanería de las mujeres sencillas que se las saben todas y en sus ojos hay un halo acuoso que imprime una profunda tristeza en su sonrisa. A pesar de la larga amargura, de tanto luto acumulado, la vuelta a España deparó a *Pasionaria* la alegría del encuentro con un pueblo que no le había olvidado («Dolores, ya estás —escribió Alberti—, Dolores en esta España que ansía huir de muerte y de rencores.»). En 1977, el pueblo asturiano vuelve a otorgarle otra acta de diputado. Un acta que hace que, por un solo día, *Pasionaria* ocupe la vicepresidencia del Congreso. Aquella mujer austera y emocionada, sentada en su escaño, constituía el símbolo más elocuente de que España era nuevamente democrática. Hoy, cuando voces autorizadas afirman que la democracia es ya irreversible, Dolores Ibárruri acaba de recibir el homenaje de reconocimiento de miles de personas españolas y extranjeras, comunistas y no comunistas. Pero ella no parece muy preocupada por esto: *«Sólo me queda cumplir mi obligación hasta la muerte y debo decir que no le tengo miedo. Cuando llegue, aquí la estaré esperando».*

> ❝ Sólo me queda cumplir mi obligación hasta la muerte, y debo decir que no le tengo miedo. Cuando llegue, aquí la estaré esperando ❞

ANTONIO DEL CORRAL ■

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Tiras cómicas (España una, España grande, España libre)

I. "La citación"
Vocabulario y referencias culturales (pre-lectura):
1. "citación" = en inglés: summons
2. "te habias ido de la lengua" = en inglés: you talked too much (infinitivo: irse de la lengua)
3. "calzoncillos" = ropa interior de hombre
4. "carnet de identidad" = la tarjeta de identidad
5. "memeces" = expresión coloquial para "tonterías"
6. "1,2,3 responda otra vez" era un programa de televisión muy popular, parecido a nuestro Wheel of Fortune" o algo por el estilo
7. "el despacho" = la oficina
8. "el estreñimiento" = en inglés: constipation. (OJO: en español "estar constipado" significa "tener gripe").

Preguntas de comprensión y para discutir en clase (post-lectura):
1. La acción toma lugar después de la muerte de Franco, pero antes de que la democracia estuviera firme. ¿En qué se nota todavía... (a) la represión (b) el miedo (c) la duda de que las cosas cambiarán?

2. ¿Nos da Manuel (el personaje) algunas indicaciones de por qué lo han citado? ¿De qué es "culpable"? ¿Quién sería él? ¿Tendría un puesto importante durante el régimen de Franco? ¿O sería él de la oposición durante el franquismo?

3. ¿Qué teme Manuel que le pase?

4. ¿Qué comentario quiere hacer el caricaturista?

II. "Ni son todos los que están, ni están todos los que son"
Vocabulario y referencias culturales (pre-lectura):
1. "Ni son todos...los que son" = un refrán que significa que las apariencias engañan. (A menudo se aplica a los locos: no todos los que parecen locos lo son y algunos que no lo parecen sí lo son).
2. "tocarle a...(alguien...hacer algo)" = en inglés: to be someone's duty/ task; to be up to someone to... . E.G.: A los profesores les toca dar explicaciones claras y a nosotros nos toca aprenderlas.
3. "freir" = inglés: to fry
4. "el local" = la tienda
5. "dar gritos" = gritar (pero más informal)
6. "fijarse (en)" = observar, notar

Diálogo: "Esto es todo cuanto puedo enseñaros como instructor"/ "Ahora os toca a vosotros llevar a la práctica lo que habeis aprendido"/ "Todo está preparado para que funcione a las 4. Ya sabeis dónde y cómo colocarlo".

Preguntas para discutir (post-lectura):
1. ¿Qué conclusiones sacan uds. acerca del clima político después de la muerte de Franco por esta tira cómica? ¿Les recuerda otra época de la historia de España? ¿Cuál y por qué? (A propósito, les parece "cómica" esta tira?)

2. ¿Cuál es el tono del caricaturista cuando dice: "Estas cosas afortunadamente no ocurren en nuestro país?

LA CITA CON
TOC TOC TOC TOC
¿QUIEN ES?
¡POLICIA!
¿QUE OCURRE...?
¿DON MANOLO DE LA MATA, EL ESCRITOR Y UNA DE LAS GLORIAS DEL PERIODISMO ESPAÑOL? PERMITAME PRESENTARME INMEDIATAMENTE
PE... PERO...
¡IN-ME-DIA-TA-MEN-TE!
¡BLAM!
¡ME LO TEMIA, MANOLO, ME LO TEMIA! ¡YA TE DIJE QUE TE HABLAS IDO DE LA LENGUA EN LAS DECLARACIONES QUE HICISTE A LA PRENSA EL MES PASADO!
¡ESO ES LO QUE TE PIERDE A TI: EL HABLAR!
¿QUIEN TE MANDARIA METERTE EN POLITICA EN UN PAIS COMO ESTE?
¡...!
¡RAPIDO!, HAY QUE QUEMAR TODO LO QUE PUEDA SER COMPROMETIDO! ¡CARTAS, DOCUMENTOS, FOTOGRAFIAS, PERIODICOS, FACTURAS, TELEFONOS, TALONARIOS...!
¡EL PLAYBOY TAMBIEN, NUNCA SE SABE POR DONDE PUEDEN VENIR LOS TIROS!
¡MARIA, PREPARAME UN TRAJE Y UNA CORBATA!
¿LA ROJA O LA AZUL?
¡LA GRIS, LA GRIS, NADA DE PROVOCACIONES!
TOMA, POR SI TIENES QUE QUEDARTE, ¡QUE DENTRO TE HE PUESTO DOS CALZONCILLOS Y EL CEPILLO DE DIENTES, Y UN JERSEY POR SI ALLI HACE FRIO.
TAMBIEN UN ROLLO DE PAPEL HIGIENICO, EN ESTOS SITIOS NO SUELE HABER DE NADA!
¡VACIATE LOS BOLSILLOS, CUANTO MENOS COSAS LLEVES, MEJOR!
SI, SI, EL CARNET DE IDENTIDAD Y NADA MAS!
¡LLEVATE DINERO, MANOLO, POR SI ACASO!
SI, SI, CLARO... DINERO... PERO SIN EXAGERAR
¿TE HAGO UNA TORTILLA?
¡NO DIGAS MEMECES, MARIA! ¡PARA TORTILLAS ESTOY YO!
¡SI A LAS SIETE NO HE REGRESADO, LLAMAS AL ABOGADO Y LE DICES LO QUE PASA!
¡HABRA QUE DECIR ALGO EN EL DESPACHO, ¿NO?!
¡QUE SE ME HA MUERTO MI TIA DE LONDRES Y ESTOY DE ENTIERRO!

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¡NO TE ALTERES, MANOLO, PIENSA EN TU ÚLCERA!
¡SÍ, SÍ, TRANQUILIDAD, NO HAGAMOS UNA MONTAÑA DE UN GRANO DE ARENA. NO HAY NINGUNA RAZÓN PARA PREOCUPARSE, TRANQUILO MANOLO, TRANQUILO...!
APLOMO Y SEGURIDAD, ENTEREZA Y CONFIANZA, CALMA, SOBRE TODO, CALMA, CALMA, CALMA...
¡¡¿DÓNDE ESTÁN MIS ZAPATOS MARRONES?!!
¡¡LOS TIENES PUESTOS MANOLO!!
RECUERDA, MARÍA EL CHALET DE CERCEDILLA Y LA CASA DE TORREMOLINOS ESTÁN A TU NOMBRE. EL MERCEDES ES DE LA EMPRESA. EL APARTAMENTO DE SITGES ESTÁ A NOMBRE DE TU MADRE...
¿Y LA FINCA?
¡¡NOS TOCO EN 1, 2, 3 RESPONDA OTRA VEZ!!
A LOS CHICOS DILES CUALQUIER COSA... UN VIAJE DE NEGOCIOS...
SÍ, SÍ, NO TE PREOCUPES, VETE TRANQUILO, MANOLO...
¡ADIÓS, MARÍA...!
¡ADIÓS, MANOLO...!
¡MANOLO, LAS GOTAS PARA EL ESTREÑIMIENTO!
¿EL COCHE, DON MANUEL?
NO, HOY COGERÉ UN TAXI
RIIINNG!
¡SÍ, DIGAMEEE!
¡MARÍA, ME HAN NOMBRADO MINISTRO!

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Puerta del sol: abril'89, cara B, 1er fragmento

I. Emplee las siguientes palabras correctamente en una frase:

1. susto: _____

2. vergüenza: _____

3. sensible: _____

4. anormal: _____

5. al cabo de: _____

II. Conteste sí o no al contemplar la veracidad de las siguientes afirmaciones.

1. Leopoldo Calvo Sotelo era Presidente del Congreso de Diputados. ___
2. Según Calvo Sotelo, el golpe tuvo sólo tres minutos de tensión dramática. _____
3. El rey se encontró con los líderes políticos para que todos refelxionaran. _____
4. El presidente del coongreso anunció que alguien iba a venir. _____
5. Eran las 7:30 cuando interrumpieron la sesión del congreso. _____
6. El intento de golpe fue organizado por militares disfrazados de terroristas. _____
7. El secuestro del congreso duró sólo unos cuantos minutos. _____
8. Según Calvo Sotelo, el intento golpista debilitó irreparablemente el sistema democrático español. _____

III. Conteste en forma de párrafo las siguientes preguntas.

1. ¿Qué pensó Calvo Sotelo en los primeros momentos del disturbio? ¿Por qué lo penso? ¿Qué refleja su reacción acerca del clima de la polític española durante la transición?

2. ¿Está ud. de acuerdo con la interpretación de Calvo Sotelo (durante el incidente) de que el asunto no era muy grave, de que carecía de profundidad?

3. ¿Cómo interpreta Calvo Sotelo el proceso político español ocho años después del incidente? O sea, desde su punto de vista actual, ¿cuál ha sido el resultado de ese intento de golpe en el proceso democrático español?

La muerte de Mikel
Preguntas de orientación

[Obs: Observación Voc: Vocabulario
Dis: Pregunta para discutir Cult: Dato cultural
Com: Comprensión]

Coro
Obs: ¿En qué clase de misa canta el coro? Misa nupcial? Funeral? ¿Cómo lo saben?

Por el campo
Obs: ¿Qué hace Mikel? ¿En qué estado de ánimo está?
Obs: ¿Está casado?

El pueblo
Obs/Cult: ¿Cómo es la ciudad? las calles? las casas? ¿Qué se puede concluir de este sitio y su gente?

En la cocina
Voc: SETAS = en inglés "mushrooms"
Voc: LA MITAD = ½
Obs: ¿Es está mujer la esposa de Mikel?

En el comedor
Voc: PARTO = la acción de tener un bebé
Voc: BEGOÑA = nombre de mujer muy corriente en el Pais Vasco. Es también el nombre de una flor.
Obs: ¿A qué clase social pertenecen estos personajes? ¿Es esto significativo?
Com: ¿Donde está Martín? ¿Por qué?
Dis: ¿Quién será Begoña? ¿Dónde estará ella?
Dis: ¿Está Mikel contento?

La llegada del avión
Obs: ¿Qué impresión tienen de Begoña?

En el coche
Voc: LIGUES = (coloquial, argot entre los jóvenes) en inglés, "to meet someone", "to 'pick up'". Dice Mikel: "Y de ligues, ¿qué?", i.e. "What about any pick-ups?"
Com: ¿Dónde fue Begoña? ¿Qué hizo allí? ¿Por qué fue el viaje interesante para ella?
Dis: ¿Por qué le pregunta Mikel de ligues? ¿Los ha tenido ella?
Com: ¿En qué trabaja Mikel?

Llegada al pueblo
Voc: MAITE = Nombre de mujer, diminutivo de "Maria Teresa". (¿Quién es aquí?)
Obs: ¿Quién los saluda? ¿Lo han visto uds. a éste antes?
Com: ¿Qué se acabó para Begoña?
Dis: ¿Por qué dice esto Begona? ¿Qué revela este comentario de ella?
Com: ¿Qué viene ahora, según el señor?

Entrando a la casa
Obs/Dis: ¿Actuan ellos como una pareja feliz? ¿Qué significan sus miradas?

En la casa de la madre de Mikel

Voc: PAÑUELO = en inglés, "scarf"
Obs/Dis: ¿Qué está haciendo la mamá la primera vez que la vemos? ¿Qué impresión tenemos de ella?
Com: ¿Por qué no quiere Begoña café?
Com: ¿Qué le ha traido Begoña a la señora? ¿En qué país lo compró? (¿En cuántos paises ha estado Begoña?)
Dis: ¿Les parece que a la señora le ha gustado el regalo?

Dis: ¿Por qué repite siempre Begoña "como experiencia muy interesante"? ¿Por qué mira a Mikel cuando lo dice? ¿Qué experiencias serán?

Com/Dis: ¿Cómo lo ha pasado la mamá mientras Begoña viajaba? (¿Quién más ha dicho practicamente lo mismo?) ¿A qué lo atribuye la mamá? ¿Revela este comentario algo de la vida en este pueblo?

Trans:
(El próximo párrafo lo dice la mamá. No es un párrafo importante en el argumento de la película y su sentido es fácil de entender. Sin embargo, hay palabras, expresiones, giros etc. que probablemente no conocen. Escuchen con atención para rellenar esas palabras y tratar de adivinar su significado por el contexto. Esto es algo que deben acostumbrarse a hacer para ampliar su vocabulario y asimilar expresiones "auténticas" y "nativas").

Voc/ Cult: "NOTARIO = un tipo de abogado público que no tenemos aquí; su función suele ser la de dar fé de contratos y otros actos, como la compra-venta de una casa, etc. y no la representación ni la defensa de individuos.

Es una pareja de _____ que se conocieron en _____, y tengo _____ que trabajando muy duro. El le mandaba todos los meses una _____ a su madre que vivía aquí con la otra hija. _____ _____ la madre ha muerto, se encuentran _____ _____ la hermana se ha _____ con todo. También me he _____ por el notario que han tenido que vender el coche, uno de esos _____ grandes para _____ en el pueblo, y que ahora no tienen ni para el _____ de vuelta. Porque claro, aquí ya no _____ nada.

Dis: ¿Por qué les cuenta la madre esta historia? ¿A ellos les interesa?
Obs/Dis: Mientras la madre habla, ¿qué hacen Begoña y Mikel? ¿Qué significa?

Voc: HUIR = escapar; "salir huyendo", entonces, significa _____
POR LOS PELOS = en inglés es algo así como "by the skin of one's teeth".
Voc: CCTILLEO = (coloquial) "murmuraciones" (en inglés 'gossip')
Voc: LIARSE = implicarse en (en inglés, 'get involved with')

Quique
13 febrero, 1989
Profesora Ramos
Correcion

Por encima del mundo, volando libre, un soldado Nacionalísta se prepara a destruir un pueblo. Las ventanas del avión forman un panorama grande del pueblo pequeño, y las casas, las calles, y las vidas abajo parecen tan lejos. Su cuerpo esconde los instrumentos y los botones del avión. Uno se puede imaginar que sus manos arreglan los frenos, pero no se puede saber con seguridad, porque el hombre está de espaldas a la cámera.

No le vemos la cara. ¿Estámos seguros que es un hombre que está manejando el avión? A los aldeanos, nada se parece con seguridad.

Por los dos lados él está rodeado de ventanas. El viento afuera corre con un "huish." Su espalda y el lado posterior de la cabeza llenan la cabina, y todo está muy aterado. Las correas de la chaqueta y el paquete cuelgan [illegible]. El sol brilla arriba, encima del avión y Guernica, iluminándolo a él y todo el campo.

El bombardero mira la tierra abajo desenvolverse. La geografía está llena de lineas, figuras, y características de la naturaleza. A la derecha una calle se pierde de vista. Hay muchas cuadras que marcan los barrios y las haciendas, donde vive y trabaja la gente. El panorama es muy claro.

A la izquierda, la ventana desfigura los árboles y los montes. De todos modos, el bombardero está mirando directamente a la derecha, arreglando los frenos, preparándose a crear un

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escándalo internacional. Tanto como la izquierda la derecha fueron ultrajadas, y el ruido de la bomba podría escucharse por muchas millas y muchos meses.

En Guernica, colocado en el centro de grandes campos, en el momento antes de las bombas, todo estaba tranquilo. Hubo unos 2,500 muertos o heridos en el pueblo. La imágen del bombadero continua volando -- un uniforme sin cara.

Useful transition words and phrases for compositions

YA QUE = "since". Ya que la aceptaron en la OTAN y en la CEE, España se considera verdaderamente parte de Europa.

SIN EMBARGO = "however". España sigue siendo un pais católico; sin embargo no es intolerante.

NO OBSTANTE = "nevertheless".

EN CAMBIO = "in contrast", "however". A España van millones de turistas; en cambio, a Portugal van muchos menos.

EN CONTRASTE " " "

A DIFERENCIA DE = "in contrast to". A diferencia de los EEUU, en Esp. hay muchos partidos minoritarios.

DE LA MISMA MANERA = "likewise", "similarly"
DEL MISMO MODO = "
IGUALMENTE = "

POR UNA PARTE = "on the one hand"
POR OTRA PARTE = "on the other hand"
Por una parte, es necesario que todos los partidos sean representados, pero por otra parte, puede ser peligroso.

ADEMÁS = "in addition". Además, tener tantos partidos puede ser confuso para el pueblo.
LO QUE ES MAS = "What's more". Lo que es más, también se corre el peligro de que ningún partido gane una mayoría; entonces podría gobernar una minoria.

POR CIERTO = "to be sure". Por cierto, eso ha pasado antes y los resultados no han sido buenos.

POR CIERTO = "By the way" (también). Por cierto, ¿qué piensa ud. de este asunto?

CON TODO = "Despite it all", " after all". Con todo, me parece que España ahora tiene un buen gobierno.

POR CONSIGUIENTE=

AMENAZAS CONTRA LA DEMOCRACIA ESPAÑOLA

UN ANALISIS

El grupo terrorista ETA claramente presenta una gran amenaza a la democracia española debido a su implacable violencia y anarquismo extremo Sin embargo, en respuesta a las acciones brutales de ETA que han aumentado considerablemente durante los últimos diez años, han surgido otras dos amenazas igualmente graves que atentan contra la democracia en España La primera de ellas se refiere a las acciones de GAL- Grupos Antiterroristas de Liberacion y la segunda a las torturas ejercidas por la policia a los etarras detenidos

Indudablemente que por ser un grupo terrorista las acciones de ETA atentan contra la ley Se puede decir que cada vez que ETA gana cada vez que recibe dinero a través de un secuestro o comete asesinatos sin ser castigada la democracia pierde credibilidad y se hace mas debil En los ultimos diez años ETA ha matado a 522 personas las cuales frecuentemente han sido elegidas al azar Mientras que muchas de las victimas son oficiales de la policia o de la guardia civil otras son personas completamente inocentes como niños o turistas de otros paises ETA crea una atmosfera de terror y a pesar de que la mayoria de los españoles no habla de ella diariamente esta presente en la mente de cada uno de los ciudadanos, particularmente de los vascos Ademas ETA, un grupo que es ironicamente sumamente conservador y catolico ve al sistema democratico legal como un sistema ineficaz que no mantiene ni apoya morales suficientemente altas. De esta manera, ETA cree que la policia es incapaz de controlar el narco- trafico y asesina a quienes venden drogas De todas maneras ETA deja los principios democraticos sin poder

GAL se formo en respuesta a las acciones terroristas de ETA especificamente por el asesinato de Martin Barrios capitan de Farmacia de Bilbao El hecho de que GAL asesine a etarras para prevenir futuras acciones de destruccion y no a personas inocentes no significa que los delitos sean ni

moral ni legalmente justificables. Aun mas se puede decir que los ataques de GAL son menos justificables que los de ETA porque no son cometidos ni por ideologia ni sentimientos patroticos sino muy por el contrario por dinero. Los miembros de GAL o como bien se les llama cazaterroristas quieren acabar con ETA al costo que sea necesario aunque esto signifique actuar en contra de la ley y de los fundamentos democraticos. Ademas los miembros de GAL mantienen contactos con oficiales vinculados a los servicios secretos de Paris y Madrid. Cuando funcionarios del gobierno actuan en secreto, como en este caso existe una fuerte amenaza interna a la estabilidad del sistema. GAL no ha controlado sino que al reves ha intensificado la guerra.

Existe otra amenaza a la democracia la cual por su estrecha relacion con el sistema democratico mismo puede ser considerada la peor. Esta amenaza se refiere a las torturas que se realizan a los etarras detenidos en el Pais Vasco. Como dice un juez vasco. Lo que mas desarma al Estado democratico es que en nombre de la ley se cometan torturas. El torturador es el principal colaborador de ETA. Esta represion en forma de tortura es para ETA una excelente excusa para justificar sus acciones. Torturar es apoyar y aumentar los resentimientos y odios de los de la ETA.

En resumen es evidente que la democracia en España esta siendo desafiada no solamente por amenazas externas al sistema como es el caso de ETA y GAL sino que tambien por acciones violentas dentro del propio gobierno. El miedo con que viven tanto civiles como militares especialmente en el Pais Vasco es real y en algunos casos aterrorizante. Este miedo hace que la democracia no este completamente sana.

Elisa Weiss

11 de abril de 1989

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"Language & World View: Issues in Contemporary Spain"
Temas generales

I. República, Guerra Civil, Posguerra, Franquismo:
--Carácter de la 2nda Republica (apuntes; lectura)
--Causas de la guerra (apuntes; lecturas)
--Intervención extranjera en Guerra Civil (apuntes; lecturas; informe de Tere)
--Consecuencias de la Guerra Civil (apuntes, lecturas)
--El exilio (apuntes; lectura; informe de Mónica)
--Literatura y arte (apuntes, lecturas; informes de Julia y de Sarah)
--La represión (apuntes; lecturas)
--Censura (informe de Connie; SF p. 59-72)
--La Pasionaria: la mujer y el PCE durante República (lectura, SF p. 19-21)
--Amnistía (SF p.79-81)
--Francisco Franco (informe de Juani y apuntes)
--Los '40 (Vizcaino Casas; película)
--Sistema político franquista (apuntes)
--La Iglesia, el Catolicismo, "la moral", la mujer durante el franquismo (apuntes, lecturas, Vizcaino Casas, películas)
--Economía franquista: de "autarquia" a "milagro económico" (apuntes, lecturas, SF p. 95-6, 108-9)
--Emigración e migración (apuntes, SF p.143-150)

II. Transición y triunfo de la democracia
--Juan Carlos, "Todo atado y bien atado" (apuntes, SF p.1-5)
--Disturbios callejeros (apuntes, SF p.1-5)
--Adolfo Suárez, el consenso/Pactos de la Moncloa (SF p.6, 159-164, apuntes)
--Desconfianza popular (tiras comicas, las dos películas)
--Constitución [cf. la de la Republica] (apuntes, SF p. 49-56; PS 1/89 B)
--El ejército (informe de Quique, lectura ["Relato"]; PS 8/88 A7)
--Intento golpista y el papel del Rey (apuntes; dramatización de Quique, Juani, Julia; SF p.37, 24-28; lectura ["Carnaval '81"])
--Comparación: República/Transición (apuntes)
--La ultra-derecha (película, apuntes, tiras cómicas)
--Las elecciones de 1982 (apuntes, SF p. 32; lectura ["A golpe de democracia"]; dramatización de "Encuentro con la Prensa" --Julieta, Orli, etc.)
--La situación actual (apuntes, revistas, PS 2/89 A5, PS 2/89 B7)

III. Modernización, Europeización
A. Cambios y problemas sociales
--El Paro y los sindicatos (SF p. 137-142, 151-158; lecturas, informe de Tere; PS 1/89 B9). (cf. situación durante la República [apuntes])
--La religión (informe de Orli)
--Racismo (informe de Orli) (§emigración, migración, inmigración)
--La juventud (SF p. 85-91, lectura ["Los pasotas..." y "Paro, drogas..."]
--La educación (PS 10/88 A3)
--Drogas: Despenalización/Toxicomanía/Narcotráfico (informe de Julia; SF p.144-5)
B. Integración a Europa
--SF 93-134, (apuntes; PS 10/88 B12)
--OTAN (informe de Quique)

IV. Regiones, Comunidades autónomas...
--Evolución histórica (apuntes, mapas, SF p. 43-49)
--Galicia (informe de Tere): carácter, situación socio-economica y cultural
--Euskadi (informe de Elisa) """""""""""""""""""""""""""""""
--ETA, separatismo, terrorismo (informe de Elisa, SF p.6, 35-38, película)
--Violencia política: ETA y Operación Ogro (informe de Coni)
-- " " el caso Revilla (dramatización, discusión; PS 8/88 B13)
--Cataluña (informe de Julieta, Spain...p. 43
--Problemas del bilingüismo en Cataluña (discusión de Julieta, SF p. 44, 144-145;

IV. Regiones, Comunidades autonomas...
--Evolucion histórica (apuntes, mapas, SF p. 43-49)
--Galicia (informe): carácter, situación socio-económica y cultural
--Euskadi (informe) """""""""""""""""""""""""""
--ETA, separatismo, terrorismo (informe, SF p.6, 35-38, película)
--Violencia política: ETA y Operación Ogro (informes)
-- " " el caso Revilla (dramatización, discusión; PS 8/88 B13)
--Cataluña (informe; SF p. 43)
--Problemas del bilingüismo en Cataluña (discusion; SF p. 44, 144-145;)

V. Identidad personal y sexual
--Homosexualidad (la película)
--machismo (las películas)
--la mujer/ matrimonio, divorcio, trabajo (apuntes, SF p.76-78, 85-92, 138; informe; lecturas)
--destape, pornografía, prostitución (informes y discusión)
--aborto (informe y discusion)
--la mujer y el trabajo (SF, lecturas; informe)

Otros conceptos específicos:
I. "las dos Españas"-- pronunciamiento-- Frente Popular (y sus componentes) --Acción Popular (y sus componentes) --Falange-- Guernica-- Brigadas Internacionales-- el Generalisimo-- "Vencedores y vencidos"--García Lorca --"paz social"/"40 años de paz"-- "estraperlo"-- España una, España grande, España libre"-- Movimiento Nacional-- el rumor-- autocensura-- "estética franquista" --Caudillo/caudillismo-- democracia orgánica-- Guardia Civil-- Opus Dei/tecnocratas-- Manuel Fraga Iribarne/la apertura-- Arias Navarro--

II. "reforma vs. ruptura" --Alianza Popular/Partido Popular-- UCD-- diputados-- "Fuerza Nueva"-- PSOE-- Santiago Carrillo-- 1978-- consenso-- "la mili"-- Brigadas/Guerrilleros de Cristo Rey-- 23F-- Felipe González-- Interviú-- Cambio 16-- Blanco y Negro-- APC-- Ya-- La Vanguardia-- "el tejerazo" --felipismo-- transfuguismo-- triunfalismo-- Blas Pinar-- Manuel Aznar PCE-- Izquierda Unida-- caso Naseiro; caso Guerra-- CDS

III. sindicatos-- CC.OO-- UGT-- Mercado Común-- gitanos-- "payos"-- "sudacas"-- Mercado Común/CEE-- Consejo de Europa-- Parlamento Europeo-- pasotas-- la marcha-- la movida-- progres-- EGB -- BUP-- COU-- FP porro-- suspender-- la selectividad-- las oposiciones-- pluriempleo-- Nicolás Redondo--

IV. Andalucía-- PSUC-- PNV-- fueros-- ETA político-militar (o "poli-mili")-- ETA militar-- Ley Anti-Terrorista-- etarra-- Carrero Blanco-- "Estado Español"-- GAL-- maketos-- eusquera-- ikastola-- charnegos/"xarnegos"-- minifundio-- latifundio--

V. "destape" --